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QUERIES AND REPLIES

To the Editor of THE ARTIST.

SIR,—Despite a tone somewhat egotistic, 'Briton's' letter in your last number is pregnant and suggestive. But he should not altogether sit upon the appointment of Mr. Walter Crane. He should rather attribute that gentleman's failure at Manchester to want of scope for the exercise of his powers; and the authorities in their wisdom no doubt placed him at the Royal College of Art in the belief that there he would find a field worthy of his powers. Everyone must regret that, following the Manchester precedent, Mr. Walter Crane has resigned his appointment at the Royal College of Art. We who are deeply interested in these matters would have preferred to see how he would have been able to handle it after three or more years' experience. Adversaries of the ultra æsthetic school may say that men of his class will always make failures in art education. We should have preferred to see it proved fully.

Other points raised by 'Briton' are important. But he must not expect (when one remembers the waste of public money which has taken place all over the country since the 'beer money' has been available) too much and too sudden an increase in grants for the furtherance of art education. Yet I imagine that timely and repeated application by the Society he seems eager to join will result in larger grants.

I cannot think he is right in stating that officials without art knowledge are holding art examinations and awarding results thereon. That would be too great an outrage on good sense and fair play to be allowed by British administrators. Should it really be so, surely it will only need a strong protest from the Art Masters' Society to end it.

I hope 'Briton' will join the Society. He, at all events, shows signs of virility which would be well utilised in any combination of teachers.

Yours truly,
CAMBRIAN.

QUERIES AND REPLIES

REPLY TO E.R.—Some soft white wood is best, such as ordinary pine. You can get the tools from G. Buck, 242, Tottenham Court Road, W.

REPLY TO NEMO.—Any respectable artists' colourman will get it for you.

REPLY TO W.H.P.—(1) William Dobson was born in 1610, and died in 1646. He is considered to be the greatest Englishman who followed Vandyke, whose pupil he was. When Vandyke died, Dobson was appointed serjeant painter and groom of the privy chamber. In this office he accompanied the Court to Oxford, where he painted the portrait of King Charles I. (2) Mr. Graves, of Pall Mall, might know.

REPLY TO A.A.—See reply to K.F. in our July number.

REPLY TO STUDENT.—See reply to AMATEUR in our July number.

REPLY TO C.H.—Eustache le Sueur (1617-1655), a pupil of Voult. In the Louvre are about fifty of his finest works. He was a brilliant painter, his pieces possessing fine expression, grandeur, tenderness, and consummate composition.

REPLY TO E.R.—At Cornhill's, Great Queen Street, W.C.

REPLY TO J.A.T.—It is the story of Paolo and Francesca, which we think you will find in Dante's Inferno. The artist has treated it from his own point of view, and we would advise you to read the story in Dante to get your own impression of his interpretation.

QUERY No. 115.—I am anxious to join a sketching party in September. Will you kindly tell me of a lady who I can join and who will give me instruction?—E.C.S.

QUERY No. 116.—As a constant reader of the 'ARTIST,' I should be much obliged if you would please tell me the value of a water-colour by Walter Langley, of Bettwys Meadows, N.W.? Also could you give me any information as to an artist named Horrex, and whether an oil landscape would be of any value of a decent size?—A.E.W.

QUERY No. 117.—Can you tell me where I can get teaching in enamel painting during September and October of this year?—A.F.

QUERY No. 118.—I have a very old oil painting, so dark that the subject can scarcely be seen. Will you please recommend a safe and cheap way of cleaning it?—A.M.K.

QUERY No. 119.—Have you any information which would help me to obtain work as a teacher of drawing for the Army examinations. I have had some success in preparing pupils for the Cambridge Local Examinations?—H.W.H.

QUERY No. 120.—I should be glad to know through your magazine what are the privileges and benefits attached to an Associateship of the Royal College of Art?—A.L.B.

QUERY No. 121.—Would you be so good as to describe a good method of preparing plaster casts to represent a bronzed appearance.—F.L.

QUERY No. 122.—Where can I get practical lessons in lithographic drawing?—W.S.

MESSRS. ROBERTSON AND CO., of 154, Piccadilly, W., tell us that they keep all materials for silver-point drawing, also a good sitting-easel.